

A History of Indigenous New Zealand Books in European Translation

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Abstract

This article is concerned with the European translations of Indigenous New Zealand literature. It presents a statistical evaluation of a bibliography of translated books and provides an overview of publishing this literature in Europe. The bibliography highlights some of the trends in publishing, including the distribution of languages and genres. This study offers an analysis of publishers involved in the dissemination of the translations and retraces the reasons for the proliferation of translated Indigenous books since the mid-1980s. It identifies Indigenous films, literary prizes and festivals as well as broader international events as central causes for the increase in translations.

The popular appeal of Indigenous literature of Aotearoa/New Zealand has increased significantly over the last three decades. The translation of Indigenous books and their subsequent emergence in continental European markets are evidence of a perceptible change from a once predominantly local market to a now increasingly globally read and published body of literature. Despite the increase in the number of translations, however, little scholarship has been devoted to the history of translated Indigenous New Zealand literature.¹ This study addresses that lack of scholarship by retracing the history of European translations of this body of literature and presenting extensive reference data to facilitate follow-up research. Its objective is to present a bibliography of translated books and book chapters and a statistical evaluation based on that bibliography. This research employs a broad and interdisciplinary understanding of literature - issued in the form of books - that encompasses all genres, including non-literary forms, that has been published in book form.

The present article is part of a larger research project on the history and politics of European translations of the Indigenous literatures of Australasia (broadly defined here as including Aotearoa/New Zealand and Australia and Oceania).² One of the project's primary purposes is to present comprehensive databases of translations which can then be used to discern broader trends and developments in the production of translations, including distributing target languages, compiling a list of European publishers that have issued translations as well as identifying the main markets for this translated literature. The present study assesses the extent of existing translations and identifies the principal factors accounting for the increased production of translated Indigenous New Zealand books: the impact of literary prizes, the incentive provided by films based on Indigenous novels, the role that literary festivals play in promoting such translations and the influence that international events have on Indigenous book publishing.

The bibliography is restricted to literature published in the form of books and book chapters, because the history and politics of publishing Indigenous literature in Europe, which constitutes the present article's primary focus, evince differences between books and articles in periodicals: the dissemination of books is distinguished by a broader scope and range of readers. Books are much more likely to reach common and casual readers than are periodicals, which are usually targeted to a more specialized audience. European publishers' marketing policies also exhibit differences between Indigenous literature published as articles in periodicals and that issued in book form; the latter are marketed explicitly as Indigenous.³ The distinctive marketing of books is evidenced by what Gerard Genette refers to as the publisher's paratexts - textual devices that encompass the actual text, including dustcovers,

and references to literary prizes and commercials that affect how the actual text is read and interpreted.⁴ The history of translated books thus reflects the complex role of publishers more overtly than excerpts in periodicals in which individual articles constitute merely a part of the overall text and where paratexts exert less influence on how the respective articles are read and interpreted. This differentiation between books and periodicals is thus analytically relevant in any study of the publishing, marketing and readership structures of translated Indigenous literature.

Compiling a bibliography

The compilation of a bibliography of translated Indigenous New Zealand literature first requires a valid, working definition of eligible source texts that can be cross-referenced against possible publications in a continental target language. Four separate eligibility criteria for source texts were devised for this purpose.

Firstly, seizing on the scholarly distinctions drawn between Indigenous and Pākehā literature, the bibliography includes only items authored or co-authored by Indigenous persons, or those wherein the Indigenous proprietors of the stories in question are acknowledged in the book - the latter applies especially to anthologies compiled and edited by Europeans.⁵ This definition of authorship offers two advantages: it does not reduce Indigenous literature to particular content, but rather, accounts for the diversity of genres and themes of Indigenous authors' writing, including retellings of European literature (for example, Gavin Bishop's re-edition of Jacob and Wilhelm Grimm's *The Wedding of Mistress Fox*).⁶ Including such books demonstrates that Indigenous authors can also find their way to European translation and publication without necessarily writing about New Zealand-related themes. Moreover, this author definition differentiates Indigenous writings by Indigenous authors from European writings about Indigenous cultures. The latter have a long tradition, with some European texts bearing names in their titles that sound Indigenous. The German book *Wahine toa maori* (1998), for one, is advertised as a 'novel from Aotearoa, the New Zealand of the female Maori warriors'.⁷ This misleading marketing and the almost complete absence in Europe of debate regarding the ethics of research and writing about Indigenous intellectual property makes it difficult for European readers to ascertain whether or not a particular book is written by an Indigenous person. Thus, the definition employed here avoids this lack of precision.

Secondly, the bibliography includes only writers Indigenous to Aotearoa/New Zealand, including its associated territories Niue, Tokelau and the Cook Islands.⁸ Thus, while it incorporates mainland Māori authors, it also includes other Indigenous groups, hence the usage of the term 'Indigenous' rather than 'Māori'. However, it excludes writers indigenous to other countries who are resident in Aotearoa/New Zealand largely because such authors are marketed by European translation presses according to their national origin; for example, Albert Wendt is seen as a Samoan author who makes his home in Aotearoa/New Zealand, and I thus suggest that his translated works would more accurately be bibliographically classified as translated Pacific literature.⁹ This policy also addresses the regional diversity of Pacific literatures and avoids possible homogenization effects ensuing from an inclusion of cross-national material into a national bibliography of New Zealand translations.

Thirdly, the material underlying the bibliography derives from varying sources. It includes published¹⁰ and unpublished¹¹ bibliographies of Indigenous New Zealand literature issued in both English and te reo Māori, reference books.¹² It contains recent publication brochures issued by New Zealand presses like 'Huia Books 2009-10',¹³ and New Zealand journals publishing creative writings like *Landfall* and *Trout*. Lastly, it includes such online databases as the 'University of Waikato Māori Bibliography', the 'Tirohanga Māori Bibliography of Māori Perspectives', the voyager online catalogue of the University of

Auckland Library, the 'New Zealand Literature File' of the University of Auckland Library and the author lists on the New Zealand Book Council/Te Kaunihera Pukapuka a Aotearoa.¹⁴

Fourthly, the bibliography does not include translations about to be published, such as the French version of James George's *Hummingbird* (2003), or publications appearing after the year 2009. It includes books and chapters in book and excludes manuscripts, brochures, films and articles in journals, magazines and newspapers. Furthermore, the bibliography considers all translations into continental languages, regardless of the place of publication, to warrant a comprehensive bibliography of book translations and to ascertain the possible number of New Zealand presses engaged in producing translations.

Having defined the scope of source material, the bibliography has been drawn together using a systematic cross-check of all eligible titles and author names with possible entries in the print editions of European national bibliographies and translation bibliographies, the international database for translations, the *Index Translationum*, as well as the respective national library catalogues of all continental European countries.¹⁵

Evaluating the bibliography

This study presents a quantitative evaluation of a bibliography to which the following variables have been applied (see Table 1): 'year of initial publication', 'gender', 'language', 'nature of the publisher' and 'genre'. These variables clarify broader developments in the publication of translated books, including the presentation of a timeline of publications, the time span between the publication of the source text and the release of the target text, the gender distribution of translated authors, as well as the proportion of target languages, genres and the nature of European publishers involved in the translations. The identification of genres follows the assignments discernible in the paratexts of the translated books; it is based on genre-specific references in the cover text, the translator's preface, the Cataloguing in Publication data or genre-specific sub-titles. The latter occurs, for example, with German translations of fiction that often carry sub-titles like *ein Roman* (Engl. a novel).¹⁶ Moreover, given that the structure of a publisher determines the dissemination, reach and target readership of literature, a variable measuring the nature of each publisher has been applied. As will be discussed in greater detail, the variable 'nature of the publisher' considers the scope and programme of a publisher and, based on its overall structure, differentiates between trade and small independent publishers of translated Indigenous New Zealand literature.¹⁷

While the numbers may be deemed small statistically, they are nonetheless representative and thus offer a broader understanding of the publishing trends in European translations of Indigenous New Zealand literature. Table 1 follows the bibliography at the end of this article and provides detailed statistical data which supports the following findings:

Between the year 1907 - when the first Indigenous New Zealand book was translated - and the year 2009, a total of 126 Indigenous New Zealand books and book chapters were translated into 21 continental languages. But for a few passages in the German version of *Whispers of Waitaha* (2006), there are no direct translations from te reo Māori into a continental language.¹⁸

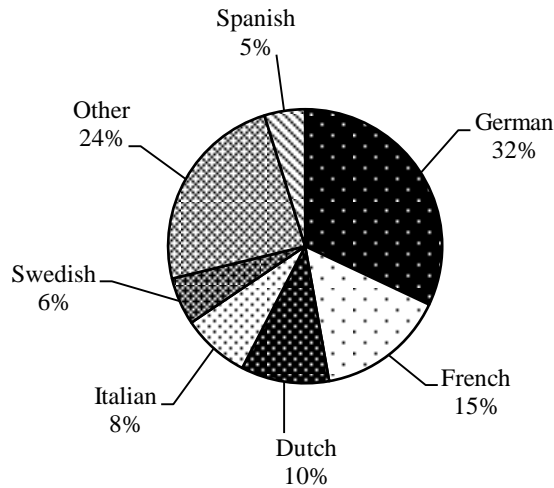


Figure 1: Proportion of continental languages

As Figure 1 shows, the German-speaking market, comprising 32% of all translations, is the largest for Indigenous New Zealand books within continental Europe, followed by the French and Dutch. Overall, 98% of translated material stems from mainland Māori authors, while 3% are from the Cook Islands and 1% are from Niue. To date, no book or book chapter of Tokelau origin has been translated. In contrast to the overall number of translations, the proportion of translated authors is small - this study identifies 29 book authors translated (authors of book chapters are not included in this figure), while a total of 1660 author names were checked for possible translations, excluding 1010 items mentioned in Herbert Williams' *A Bibliography of Printed Maori* (1975). This means that, according to the present figures, 1.75% of published Indigenous book authors have had their books translated.

The gender distribution of translated authors indicates a distinct difference in the ratio between male and female authors translated: 62% of all translated works are authored by males. Historically, as Figure 2 shows, this gender imbalance has become more pronounced over the last two decades; there were slightly more female authors in the 1970s and 1980s.

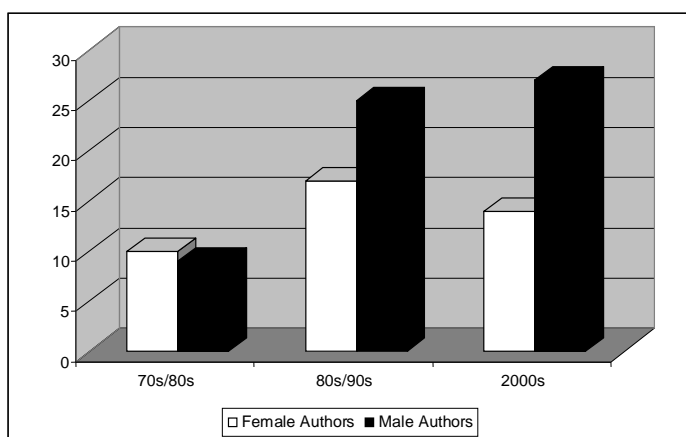


Figure 2: Ratio of Male to Female Authors

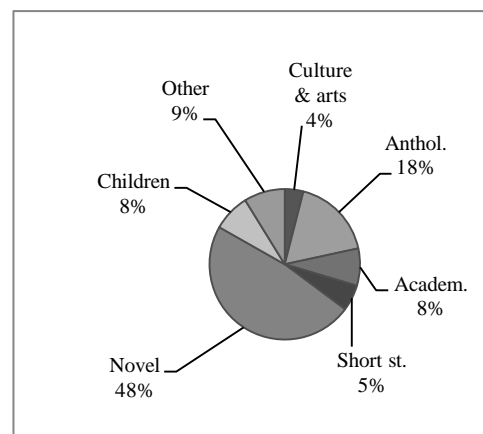


Figure 3: Proportion of Genres

Apart from a single extreme in 2007, wherein a Hungarian translation of George Grey's *Polynesian Mythology* (1855) appeared 152 years after the original publication, the time span between the first publication of the source text and the target publication remained constant throughout the decades; there was, on average, a difference of nine years between source and target publication.¹⁹

Fictive works dominate the genre proportion category (82%), with novels being translated most frequently, followed by the anthology, academic writing and children's literature. This diversity in the proportion of genres - particularly the existence of academic writing - demonstrates that, although fiction counts among the most frequent form, Indigenous New Zealand authors are not tied to particular genres when being translated for European markets.

Publishing translated Indigenous books is primarily a European affair. This study indicates that only a minor fraction of translations (2%) was issued by New Zealand presses: Witi Ihimaera's *Zauberhaftes Neuseeland* (1998) and Buddy Mikaere's *Bilder aus Neuseeland* (1992) and *Imagines de Nueva Zelanda* (1992).

Based on the programme and structure of the presses in question, this study differentiates between small, independent companies and trade presses, with the former being understood as having restricted resources and focusing on a narrow segment of readership or a special target subject.²⁰ With respect to translating Indigenous New Zealand literature, the small independent publisher category applies to feminist presses, such as *Krug & Schadenberg*; to presses focusing on ethnic minority literature, such as *Edition Isele*; and to most publishers of children's literature, including *Maaholm Forlag*. Trade presses, on the other hand, are understood as those publishing for an educated general readership across multiple genres and themes without focus on a specific region and with broader dissemination, particularly sales in general bookstores.²¹ Publications issued by trade publishers are thus more likely to reach a diversified readership, including casual readers. The statistics reveal that most (69%) of the presses that produced translations of New Zealand literature are trade companies. Most of the independent presses that have published Indigenous New Zealand books are small press publishers focusing on children's literature, fine art and Pacific literature more generally (the Tahiti-based press *Au vent des îles* exemplifies the latter). Importantly, there is not a single publisher of esoteric literature that has been involved in the production of translated Indigenous New Zealand material, rendering the history of translated New Zealand literature different from that of other Indigenous literatures in translation, especially Australia.²² Other small independent presses, such as feminist publishers (2%), academic presses (2%) and publishers of children's literature (6%) are numerically marginal.

The evaluation of the bibliography thus suggests that the translation of Indigenous literature in Europe has largely been the domain of trade publishers that disseminate this literature broadly across a wider range of readers. Due to the relative absence of 'niche' publishers - especially presses focusing on ethnic literature - translated Indigenous New Zealand literature has not been construed as 'minority' literature. Rather, seen from the perspective of European publishing, it has been positioned as mainstream literature. The evaluation further identifies a relatively large number of translated books in contrast to a comparatively small number of authors, indicating that European publishers tend to publish established, rather than emerging, Indigenous authors. The bibliography also reflects a significant gender imbalance of translated Indigenous authors and shows that German, French and Dutch markets are the three main markets for translated Indigenous New Zealand literature in Europe.

Explaining the development of the translations

Translated Indigenous New Zealand literature seems to be a relatively recent phenomenon. In a 1974 essay on German translations of Australian and New Zealand literature, Frank Auerbach outlined the relatively meagre German interest in these literatures; his bibliography lists only two Māori authors, compared to 35 Pākehā authors translated into German.²³ Indeed, up until the year 1972, a mere eight books had been translated, two of them into German. Yet, as the present statistics reveal, this changed considerably in the 1980s. Interpreting the development of publications outlined in Figure 4, three broad phases in the European publishing of Indigenous New Zealand literature can be discerned: the first stretched from the 1950s to the 1960s, the second characterized the 1970s, while the third, ongoing phase emerged in the mid-1980s.

Aside from the singular, 1907 production, translations first emerged in the 1950s. In this first phase, European interest in translating Indigenous books applied less to Indigenous literature as a whole and more to a single author and book: Peter Henry Buck's *Vikings of the Sunrise* (1938), which was first published in French in 1952, followed by Russian (1959), Italian (1961), Czech (1963) and Romanian (1969).

The second, 1970s-era phase, exhibited slightly more diversity in the range of published authors and genres but was still minor in quantitative terms, with only three publications: in 1975 the Italian book *Maori e Pakeha* (Engl. 'Māori and Pākehā), a collection of select New Zealand texts that were compiled and translated by Marinella Rocca Longo; and two German translations of Witi Ihimaera's writings (an extract of *Tangi* in 1972 and *Whanau* in 1977; the partial translation of *Tangi* appeared in an anthology compiled by Heinrich Böll and, along with contemporary authors from Europe, Africa, the Americas, Asia and Australia, included Witi Ihimaera as the only author from New Zealand).

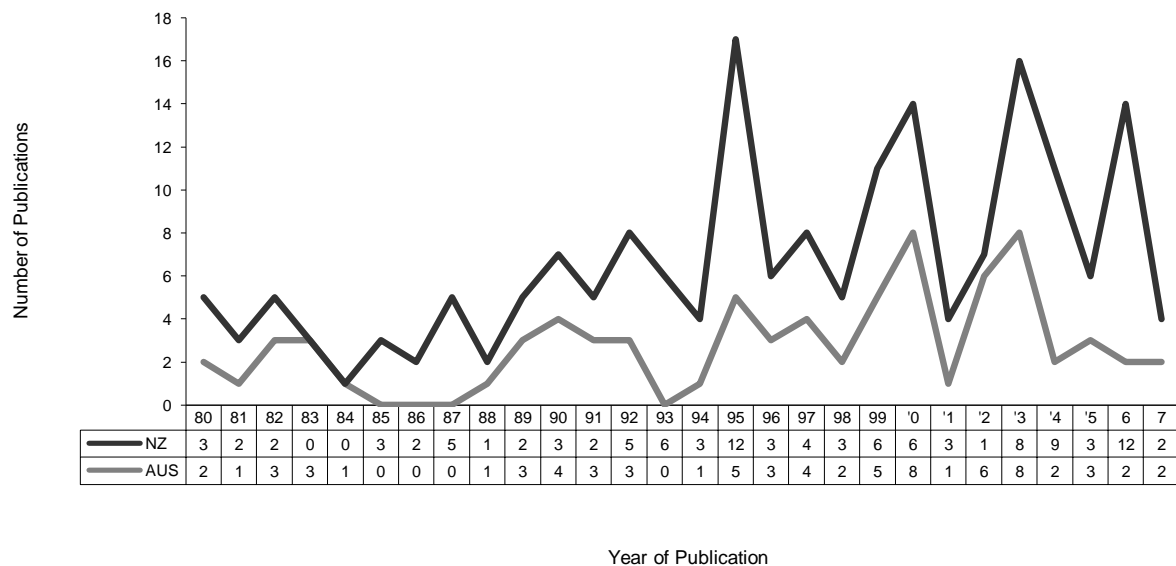


Figure 4: Indigenous New Zealand and Australian literature in continental languages

Whereas the first two phases were distinguished by only sporadic publication of translations, the third entailed a proliferation of translations, with a transformation from incidental to continuous (and thus systematic) publishing of various Indigenous authors and genres on the European market. From the mid-1980s onwards, translations thus became diversified and

were no longer related to a narrow number of authors and genres. It was thus not before the mid-to-late 1980s that the primary reception - that is, the translation - of Indigenous New Zealand books was transformed into a persistent phenomenon that demonstrated continuity in the number of annual publications.

While the first translated Indigenous book dates back more than a century (1907), the actual phase of systematic publishing of translations barely extends beyond a span of two decades. Compared to the body of Pākehā translations, which started to be published systematically in the 1930s, translated Indigenous literature constitutes a relatively recent phenomenon.²⁴ Nonetheless, there is a marked increase in publications, with translated Indigenous literature having gained ground in Europe within a comparatively short time.

The reasons for the proliferation of translations are complex and interrelational. Generally, Indigenous New Zealand translations are part of a wider trend in Europe to produce translations of Indigenous literatures from around the world, especially North America and Australasia.²⁵ More specifically, however, the augmentation in publications as of the mid-1980s can be traced to the increased translation of Indigenous books into the English language, something that Michelle Keown argues occurred in the course of the Māori Renaissance during the 1970s.²⁶ Systematic translations of Indigenous books could logically not occur before the emergence of such a book culture within Aotearoa/New Zealand first. Moreover, apart from changes in funding policies, the most obvious causes for the proliferation of New Zealand translations are the success of particular Indigenous books on the national market that engendered further production of translations, the awarding of internationally renowned literary prizes, the release of films based on Indigenous novels and literary festivals in Europe. All four reasons, this article argues, served as catalysts that increased the number of translations published.

The evaluation of the bibliography shows a smaller number of translated authors compared to a larger number of repeatedly translated books that were published, suggesting that prior translations have spawned subsequent translations in different languages, as is the case with, *inter alia*, *Vikings of the Sunrise* (1938), *The Bone People* (1983) and *Potiki* (1986). Many of these books were bestsellers, reaching canonical status in Aotearoa/New Zealand before being published in translation. It is thus a book's status as a bestseller at home that facilitates its translation into several distinct languages abroad. There is, moreover, an obvious relationship between literary awards and the publication of translations. The 'Booker Prize' awarded to Keri Hulme and the 'Neustadt Prize for International Literature' given to Patricia Grace, for example, have made both authors increasingly known to an international readership. Their dust-jackets indicate that translation presses have also referenced literary prizes as effective marketing tools directed towards European audiences.²⁷ This nexus is also discernible in the statistics, as translations of *The Bone People* (1983), for one, were augmented in the years following the awarding of the 'Booker Prize'. Another direct reason for the rise in translations is the production of international (and dubbed) films based on Indigenous books. Significantly, as the data show, this applies to both *Once Were Warriors* (1994) and *Whale Rider* (2002) - in both cases translations were produced only after the release of the films. By contrast, the original books, published much earlier than the release of the films (in 1990 and 1987, respectively), had not undergone a single translation.

The interest of European publishers in Indigenous New Zealand literature has also been prompted by literary festivals. The Frankfurt Book Fair in 2012 offers a prime example; New Zealand was featured as an 'honorary guest', and both Indigenous and Pākehā literature were promoted and translated.²⁸ This correlation between literary festivals and the publication of Indigenous books also applies to other events, most evidently the French festival *Les Belles Étrangères*. This annual literary festival focuses on writers of a particular country or literature written in the same language and, as Johan Heilbron demonstrates, it has a perceptible impact

on the production of translations into French.²⁹ In the year 2006, the *Les Belles Étrangères* festival was dedicated to New Zealand literature, including Indigenous contributions, which resulted not only in the published collection of 12 translated New Zealand texts, *Douze écrivains néo-zélandais*, but also stimulated a more general increase in translations. As the quantitative evaluation of the bibliography shows, the year 2006 witnessed a noticeable augmentation of translations - 12 book productions in 2006 in contrast to merely three items in the year 2005 - and, with six books, the largest number of French translations ever issued in a single year thus far. Bibliographic data thus indicate a nexus between national literary festivals promoting New Zealand literature and the production of translations in the national languages of such festivals.

The development of published translations is not characterized by a steady increase but, as Figure 4 shows, by phases of increase and decrease in the overall number of publications. The years 1995, 1999–2000 and 2003 reveal substantial peaks in publications. Adam Shoemaker, in a comparative article on the publication of Indigenous Australian and Canadian literature, suggests a strong correlation between national events (the 1982 Commonwealth Games and the Australian Bicentenary of 1988) and the rise in the number of publications in the national markets of Indigenous Canadian and Australian literature.³⁰ A comparison of the development of translated Indigenous New Zealand literature with translated Indigenous Australian literature also indicates the plausibility of such a nexus in relation to European translations.³¹ Figure 4 indicates that the publication of translations of Indigenous New Zealand and Australian books rose sharply together in 1995, 1999/2000 and 2003, and decreased markedly in 1996–1998, 2001 and 2005, with data for year-to-year production being highly correlated.³² The same pattern of increase and decrease is congruent with translated Indigenous literature from the Pacific islands.³³

This parallel development in the production of translations does not reflect any thematic similarity between the two distinct literary traditions. Rather, it indicates a publisher-driven cause, all the more so given that a number of European presses have published Indigenous Australian as well as Indigenous New Zealand literature, including Actes Sud (France), Fischer Taschenbuch Verlag and Wurf Verlag (Germany), De Geus (Netherlands), Edition Isele (Germany) and Kääntöpiiri (Finland). The same phenomenon applies to some of the translators who have translated both Indigenous New Zealand and Australian books (for example, Regina Willemse– Dutch, Pierre Furlan– French and Maria von der Ahé and Heinrich and Annemarie Böll –German).³⁴ Thus, both Indigenous literatures, New Zealand and Australian, have tended to be published by the same European presses (sometimes produced as ‘series’) and translated by the same translators.

The circumstance of the same publishers being engaged in the production of both translated literatures also suggests a largely publisher-driven cause for the correlated development in annual book productions, including the parallel rises and decreases in the annual number of published translations. The year 2000 was among the most prolific publication years for both literatures in translation; significantly, this was also the year in which Sydney hosted the Olympics which, in turn, engendered increased media coverage, including a noticeable augmentation of reports in Europe about Indigenous people from both Australia and Aotearoa/New Zealand.³⁵ This increased media coverage in Europe is likely to have encouraged European publishers to issue translations from this region. Similarly, the proliferation of publications in 2003 can be explained by the timing of the America’s Cup yachting series in Auckland and the release of the third and economically most successful *Lord of the Rings* film in 2003. These events provided additional impetus for European publishers to focus on Aotearoa/New Zealand, not least because European audiences had become more acquainted with this particular region. Although necessitating further scholarly

research, the correlations between internationally significant events and publishing production appear to be more than pure coincidence.

A concatenation of different circumstances, to conclude, brought about the proliferation of translated Indigenous New Zealand books: funding policies, the production of films, the awarding of literary prizes and European literary festivals, as well as a nexus between publishing policies, broader international events and the increasing visibility of Indigenous people in European media. Meanwhile, the fact that Europe has become an established market for Indigenous New Zealand literature requires further in-depth research: detailed scrutiny of the reasons for the increase and changes in translations, comparisons with the corpus of translated Pākehā literature, research on European readers of Indigenous literature, comparative studies between respective translation contexts - particularly French, Dutch and German - and explorations of market and funding structures for translated New Zealand literature, both Indigenous and Pākehā. In addition to scholarly merit, such research also has the potential to serve as a practical guide for translating New Zealand literature in the future.

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- *Whalerider: die magische Geschichte vom Mädchen, das den Wal ritt*, trans. Sabine Schulte (Reinbek/Hamburg: Rowohlt-Taschenbuch-Verlag, 2003)
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Table 1: ‘Statistical data: Indigenous New Zealand literature in continental languages’

Year	Name	Gender	Genre	Publisher	Language	Original Title/Year
1907	Dittmer	M&F	Anthology (myths)	T	German	<i>Te Tohunga</i> (1907) 0
1952	Buck	M	Academic (history) NF	T	French	<i>Vikings of the Sunrise</i> (1938) 14
1956	Davis~	M	Autobiograph y NF	T	Swedish	<i>Doctor to the Islands</i> (1954) 2
1959	Buck	M	Academic (history) NF	I	Russian	<i>Vikings of the Sunrise</i> (1938) 21
1961	Buck	M	Academic (history) NF	T	Italian	<i>Vikings of the Sunrise</i> (1938) 23
1963	Buck	M	Academic (history) NF	T	Czech	<i>Vikings of the Sunrise</i> (1938) 25
1969	Buck	M	Academic (history) NF	I	Romanian	<i>Vikings of the Sunrise</i> (1938) 31
1972	Ihimaera	M	Novel	I	German	<i>Tangi</i> (1973) [extract] 1
1975	Rocca Longo*	M&F	Anthology	T	Italian	-- [collection of different New Zealand writings]
1977	Ihimaera	M	Novel	I	German	<i>Whanau</i> (1974) 3
1980	Sostaviteli et al.*	M&F	Anthology (short stories)	T	Russian	--
	Ta’unga et al.~	M	Autobiogr. NF	I	French	<i>Works of Ta’unga</i> (1968) [translated extracts] 12
	Ihimaera	M	Culture & arts/ pictorial NF	I	Italian	<i>Maori</i> (1975) 5
1981	Ihimaera	M	Novel	I	Slovene	<i>Whanau</i> (1974) 7
	Ihimaera	M	Short Story	T	German	<i>The New Net Goes Fishing</i> (1977) 7
1982	Dagrin	M&F	Anthology (short stories)	T	Swedish	--
	Ballantyne	M	Travel book/pictorial NF	T	German	--
1985	Hulme	F	Novel	I (feminist)	Dutch	<i>Bone People</i> (1983) 2
	Jakubassa	M&F	Anthology (myths)	T	German	--
	Tuwhare	M	Poetry	T	German	--
1986	Hulme	F	Novel	T	Norwegian	<i>Bone People</i> (1983) 3
	Hulme	F	Novel	T	Dutch	<i>Lost Possessions</i> (1985) 1
1987	Ihimaera	M	Novel	T	French	<i>Tangi</i> (1973) 14
	Hulme	F	Novel	T	Swedish	<i>Bone People</i> (1983) 4
	Hulme	F	Novel	T	Finnish	<i>Bone People</i> (1983) 4
	Hulme	F	Novel	T	German	<i>Bone People</i> (1983) 4
	Hulme	F	Novel	T	Danish	<i>Bone People</i> (1983) 4
1988	Hulme	F	Novel	T	Dutch	<i>Windeater</i> (1986) 2
1989	Hulme	F	Novel	T	Slovak	<i>Bone People</i> (1983) 6
	Hulme	F	Novel	T	German	<i>Windeater</i> (1986) 3
1990	Grace	F	Novel	I	Finnish	<i>Potiki</i> (1986) 4
	Te Kanawa	F	Anthology (myths)	T	German	<i>Long White Cloud</i> (1989) 1
	Dunsford	F	Poetry	I (‘marginali sed’ authors)	German	-- [bilingual edition]
1991	Te Heikoko	F	Academic NF	I	German	--

	Bishop	M	Children's book	I	French	<i>Three Little Pigs</i> (1990) 1
1992	Hulme	F	Poetry	T	Dutch	<i>The Silences Between</i> (1982) 10
	Mikaere et al.	M	Travel book/pictorial NF	I	Spanish	<i>Images of New Zealand</i> (1992) 0
	Ford	M	Culture & arts NF	I	Dutch	--
	Ihimaera	M	Novel	T	Hebrew	<i>Tangi</i> (1973) 19
	Mikaere et al.*	M	Travel book/pictorial NF	I	German	<i>Images of New Zealand</i> (1992) 0
1993	Grace	F	Novel	T	French	<i>Potiki</i> (1986) 7
	Frisbie~	F	Autobiogr. NF	T	Dutch	<i>Miss Ulysses</i> (1948) 45
	Alpers et al.	M&F	Anthology (myths)	T	Italian	--
	Bishop	M	Children's book	I	Spanish	<i>Three Little Pigs</i> (1990) 3
	Grace	F	Novel	T	German	<i>Potiki</i> (1986) 7
	Te Kanawa et al.*	F	Anthology (myths)	I	German	--
1994	Grace	F	Novel	T	Dutch	<i>Potiki</i> (1986) 8
	Anderson et al.*	M	Academic (history) NF	I	German	<i>New World and Pacific Civilisations</i> (1994) 0
	Anderson et al.*	M	Academic (history) NF	I	Dutch	<i>New World and Pacific Civilisations</i> (1994) 0
1995	Chuchukova	M&F	Anthology (myths)	T	Bulgarian	--
	Anderson et al.*	M	Academic (history) NF	T	Swedish	<i>New World and Pacific Civilisations</i> (1994) 1
	Duff	M	Novel	T	Finnish	<i>Once Were Warriors</i> (1990) 5
	Duff	M	Novel	T	Dutch	<i>Once Were Warriors</i> (1990) 5
	Duff	M	Novel	T	German	<i>Once Were Warriors</i> (1990) 5
	Duff	M	Novel	T	Italian	<i>Once Were Warriors</i> (1990) 5
	Bishop et al.*	M	Children's book	I	French	<i>Wedding of Mistress Fox</i> (1994) 1
	Bishop et al.*	M	Children's book	I	Dutch	<i>Wedding of Mistress Fox</i> (1994) 1
	Stead et al.*	F	Anthology	T	Italian	-- [collection of female writers from AUS and NZ]
	Hulme	F	Novel	T	French	<i>Bone People</i> (1983) 12
	Grace	F	Short story	T	German	<i>Waiariki</i> (1975) 20
	Markmann et al.	F	Anthology (short stories and poems)	T	German	-- [bilingual edition]
1996	Duff	M	Novel	T	French	<i>Once Were Warriors</i> (1990) 6
	Götze et al.	M	Poetry	I	German	-- [terrographics, including poems by Tuwhare in English and German]
	Frank	M&F	Anthology (myths)	T	German	--
1997	Duff	M	Novel	T	Swedish	<i>Once Were Warriors</i> (1990) 7
	Duff	M	Novel	T	Danish	<i>Once Were Warriors</i> (1990)

						7
	Bishop	M	Children's book	I	Danish	<i>Spider</i> (1995) 2
	Duff	M	Novel	T	French	<i>One Night Out Stealing</i> (1991) 6
1998	Frank	M&F	Anthology (myths)	T	Dutch	--
	Ihimaera et al.*	M	Travel book/pictorial NF	T	German	<i>Beautiful New Zealand</i> (1997) 1
	Dunsford	F	Novel	T	German	<i>The Journey Home</i> (1997) 1
1999	Duff	M	Novel	T	Finnish	<i>Broken Hearted</i> (1996) 3
	Duff	M	Novel	T	Spanish	<i>Once Were Warriors</i> (1990) 9
	-- [n.a.]	M&F	Short story	T	German	-- [collection of several 'Huia Short Stories']
	Grace	F	Novel	T	Spanish	<i>Potiki</i> (1986) 13
	Ihimaera	M	Short story	T	German	-- [select short stories]
	Pere	F	Culture & arts NF	I	German	<i>Te wheke</i> (1991) 8
2000	Baker	M	Novel	I (focus on Pacific, NZ, AUS)	German	<i>Behind the Tattooed Face</i> (1975) 25
	Jäcksch*	M	Anthology	I (focus on Pacific, NZ, AUS)	German	-- [collection of academic and literary texts]
	Duff	M	Novel	T	French	<i>Broken Hearted</i> (1996) 4
	Bishop	M	Children's book	I	Danish	<i>Good Luck Elephant</i> (1998) 2
	Bishop	M	Children's book	I	Spanish	<i>Little Rabbit and the Sea</i> (1997) 3
	Grace	F	Short Story	T	Italian	<i>The Sky People</i> (1994); and other stories 6
2001	Dunsford	F	Novel	T	German	<i>Manawa Toa</i> (1999) 2
	Whiting	M&F	Anthology (myths)	T	Swedish	<i>Maui and the Sun</i> (1984) 17
	Bishop et al.*	M&F	Children's book	T	Swedish	<i>Pets</i> (1988) 13
2002	Taylor et al.*	M	Anthology	T	Italian	-- [bilingual edition]
2003	Grace	F	Novel	T	German	<i>Baby No-Eyes</i> (1998) 5
	Dunsford	F	Novel	T	Turkish	<i>Song of the Selkies</i> (2001) 2
	Dunsford	F	Novel	T	Turkish	<i>Cowrie</i> (1994) 9
	Ihimaera	M	Novel	T	Finnish	<i>Whale Rider</i> (1987) 16
	Ihimaera	M	Novel	T	Dutch	<i>Whale Rider</i> (1987) 16
	Ihimaera	M	Novel	T	Italian	<i>Whale Rider</i> (1987) 16
	Ihimaera	M	Novel	T	German	<i>Whale Rider</i> (1987) 16
	Ihimaera	M	Novel	T	French	<i>Whale Rider</i> (1987) 16
2004	Grace	F	Novel	T	Dutch	<i>Dogside Story</i> (2001) 3
	Grace	F	Novel	T	German	<i>Cousins</i> (1993) 11
	Dunsford	F	Novel	I (feminist)	German	<i>Song of the Selkies</i> (2001) 3
	Dunsford	F	Novel	T	Turkish	<i>Journey Home</i> (1997) 7
	Ihimaera	M	Novel	T	Hungarian	<i>Whale Rider</i> (1987) 17
	Bishop	M	Children's book	I	Danish	<i>Secret Lives</i> (1997) 7
	Ihimaera	M	Novel	T	Croatian	<i>Whale Rider</i> (1987) 17
	Ihimaera	M	Novel	T	Spanish	<i>Whale Rider</i> (1987) 17
	Ihimaera	M	Novel	T	Slovene	<i>Whale Rider</i> (1987) 17
2005	Ihimaera	M	Novel	T (audio)	German	<i>Whale Rider</i> (1987) 18

	Pule^	M	Culture & arts NF	book) I	German	--
	Pavlov et al.*	M&F	Anthology (poetry)	I	Russian	--
2006	Ihimaera	M	Novel	T	Polish	<i>Whale Rider</i> (1987) 19
	Grace	F	Short story	I (focus on Pacific)	French	<i>Electric City</i> (1987) 19
	Grace	F	Novel	I (focus on Pacific)	French	<i>Baby No-Eyes</i> (1998) 8
	Furlan (ed.) [<i>Écrivains</i>] *	M&F	Anthology	I	French	-- [collection of writings in different genres]
	Tawhai	F	Short story	I (focus on Pacific)	French	<i>Festival of Miracles</i> (2005) 1
	Ormsby	M	Novel	T	French	<i>Dreams Lost, Never Walked</i> (2003) 3
	Ihimaera	M	Novel	T	Slovene	<i>Whanau II</i> (2004) 2
	Ihimaera	M	Novel	T	German	<i>Whale Rider</i> (1987) [edited as schoolbook-text] 19
	Campbell et al.~	F	Anthology (myths)	I (focus on NZ)	German	--
	Brailsford et al.	M	Culture & arts (traditional knowledge) NF	T	German	<i>Whispers of Waitaha</i> (2006) 0
	Centre nationale*	M&F	Anthology	I	French	--
	Dunsford	F	Academic Article/Essay NF	I (feminist)	German	--
2007	Ihimaera	M	Novel	T	Lithuanian	<i>Whale Rider</i> (1987) 20
	Grey	M&F	Anthology (myths)	T	Hungarian	<i>Polynesian Mythology</i> (1855) 152
2008	Ihimaera	M	Anthology (short stories)	T	Italian	<i>Ihimaera: His Best Stories</i> (2003) 5
2009	Bishop et al.*	M&F	Children's book	T	German	<i>Snake and Lizard</i> (2007) 2
	Ihimaera	M	Novel	I (focus on Pacific)	French	<i>Whale Rider</i> (1987) 22
	Grace	F	Novel	I (focus on Pacific)	French	<i>Dogside Story</i> (2001) 3
	Ihimaera	M	Novel	I (focus on Pacific)	French	<i>Bulibasha</i> (1994) 15

Annotation to coding: Asterisk (*) after name indicates that not all contributors are Indigenous. The sign '^' means that the author is Indigenous to Niue; '~' means that the author is originally from the Cook Islands. 'NF' means non-fictional genre. Figures in bold following year of original publication indicate the number of years between original and translation publication. Original titles have been shortened. 'T' in column 'publisher' signifies trade publishers; 'I' indicates small independent publishers.

¹ Scholarly treatments of Indigenous New Zealand literature in Europe include Eva Rask Knudsen, *The Circle and the Spiral: A Study of Australian Aboriginal and New Zealand Maori Literature* (Amsterdam: Rodopi, 2004) and M. Moura-Kocoglu, "Swarming With Ghosts and Turehus: Indigenous Language and Concepts in Cotemporary Maori Writing." in *Translation of Cultures*, eds. P. Rudiger and K. Gross (Amsterdam: Rodopi, 2009), 133–48. However, so far, no one has addressed responses to the *translated* versions of Indigenous books.

² Oliver Haag, "Indigenous Literature in European Contexts: Aspects of the Marketing of the Indigenous Literatures of Australia and Aotearoa/New Zealand in German-and Dutch-Speaking Countries," *Journal of the European Association of Studies on Australia*, 2, no.1 (2011): 47-69, Oliver Haag, "Indigenous Australian Literature in German: Some Considerations on Reception, Publication and Translation," *Journal of the Association for the Study of Australian Literature*. Special Issue *Australian Literature in a Global World*. 2009: 1-17, Oliver Haag and Danica Cerce, "European Translations of Australian Aboriginal Texts." in *A Companion to Australian Aboriginal Literature*, ed. Belinda Wheeler (New York: Camden House, 2013), 71-88, Oliver Haag, "Aboriginal Literature in Austria: A Discussion of Three Audiobooks," *Australian Aboriginal Studies Journal*, 1 (2011): 51-64, Oliver Haag, "Representations of Aboriginality in German Translations of Aboriginal Literature: A Study of Peritexts," *Antipodes*, 26, no.2 (2012): 203-208.

³ Haag, "Indigenous Literature in European Contexts", Oliver Haag, "Australia and Its German-Speaking Readers: A Study of How German Publishers Have Imagined Their Readers of Australian Literature," *Journal of the Association for the Study of Australian Literature*. Special Issue *Common Readers and Cultural Critics*, (2010): 1-17.

⁴ Gerard Genette, *Paratexts: Thresholds of Interpretation* (Cambridge: Cambridge University Press, 1997), 7-16.

⁵ Gavin Bishop, *The Wedding of Mistress Fox* (New York: North-South Books, Incorporated, 1994).

⁶ Here I capitalise the term 'Indigenous' in order to differentiate it from the lowercase version which has sometimes been used to refer to New Zealand-born Pakeha New Zealanders. Here 'Indigenous' refers to the first inhabitants of New Zealand.

⁷ Haag, "Indigenous Literature in European Contexts".

⁸ *Ibid.*

⁹ Some of the following bibliographies, like Norman Simm's *Writers from the South Pacific*, contain errors. Therefore, all these sources have been checked against other sources. For example, Herbert Williams, *A Bibliography of Printed Maori to 1900, and Supplement* (Wellington: Dominion Museum, 1975), Clyde Taylor, *A Bibliography of Publications on the New Zealand Maori and the Moriori of the Chatham Islands* (Oxford: Clarendon Press, 1972), New Zealand Author's Week Committee, *Annals of New Zealand Literature: Being a Preliminary List of New Zealand Authors and Their Works with Introductory Essays and Verses* (Wellington: Issued by New Zealand Authors' Week Committee, 1936), Norman Simms, *Writers from the South Pacific: A Bio-Bibliographical Critical Encyclopedia* (Washington: Three Continents Press, 1991), 177-9, 181; Nicholas Goetzfridt, *Indigenous Literature of Oceania: A Survey of Criticism and Interpretation* (Westport: Greenwood Press, 1995), 317-9, Heiss, 245-9, Michelle Keown, *Pacific Islands Writing: The Postcolonial Literatures of Aotearoa/New Zealand and Oceania* (Oxford: Oxford University Press, 2007), n.p.

¹⁰ See, for example, Bridget Valerie Underhill, "A Bibliography of Writing by Māori in English with Partial Annotation" (PhD thesis, University of Canterbury, 1998).

¹¹ See, for example, *Contemporary Maori Writing*, ed. M. Orbell (Wellington: Reed, 1970), Jane McRae, "Māori Literature: A Survey." in *The Oxford History of New Zealand Literature in English*, ed. Terry Sturm (Auckland: Oxford University Press, 1991), 1-24, Ken Arvidson, "Aspects of Contemporary Māori Writing in English." in *Dirty Silence: Aspects of Language and Literature in New Zealand*, eds. G. McGregor and M. Williams (Auckland: Oxford University Press, 1991), 117-28.

¹¹ This also includes Polynesian Bookshop, *Polynesian Bookshop: Current Stock List of Maori and Pacific Books and Resources*, 2nd ed. (Auckland: Polynesian Press, 1990).

¹² See, for example, <http://www.waikato.ac.nz/library/resources/localdatabases.shtml#MAORI>, accessed October 26, 2009; http://www.library.auckland.ac.nz/subjects/maori/guides/views_new.htm, accessed October 31, 2009; <http://www.nzlf.auckland.ac.nz>, accessed November, 4 2009.

¹³ For a German source, see Wolfgang Rössig, *Literaturen der Welt in deutscher Übersetzung: Eine chronologische Bibliographie*, Stuttgart (Weimar: Metzlersche J.B. Verlagsb, 1997). For a Swedish bibliography, see Henry Segerström, *Australiska och nyzeeländska författare på svenska: 1830-1974* (Borås: Fören. BHS publicerar, 1975). See also *United Nations Educational, Scientific and Cultural Organization, Index Translationum, Paris, 1932–1986*, accessed November 1, 2009, <http://www.unesco.org/xtrans/>, major national catalogues consulted (this list is not complete): German-speaking countries, Central and Northern Europe: Karlsruhe Virtual Catalogue: http://www.ubka.uni-karlsruhe.de/kvk_en.html, accessed November 1, 2009; the National and University Library of all European countries, including the following: Slovenia:

<http://www.nuk.uni-lj.si/nukeng.asp>, accessed November 1, 2009; Netherlands: <http://www.kb.nl/en>, accessed November 1, 2009; France: <http://www.bnf.fr/fr/acc/x.accueil.html>, accessed May 1, 2009; Italy: <http://www.bncrm.librari.beniculturali.it/>, November 1, 2009; Spain: <http://www.bne.es>, accessed November 1, 2009.

¹⁴ In cases where paratextual genre indications were lacking, genre assignation follows literary studies of Indigenous New Zealand literature, especially McRae, Arvidson and Heiss. Book chapters are treated as ‘anthologised material’, and non-fictional material about Indigenous New Zealand cultures and/or arts is treated as ‘culture & arts’.

¹⁴ The following sources have been used to determine the nature of publishers (measured by the range of genres and the overall number of publications released per year): Cassell, the Publishers Association and the Federation of European Publishers, *Directory of Publishers: Continental Europe, 1994* (London: Cassell, 1992-1994), *International Literary Market Place 2012: The Directory of the International Book Publishing Industry* (Medford: Information Today Incorporated, 2011), Associazione Italiana Editori, *Catalogo degli editori italiani 2011* (Milan: Bibliografica, 2011), *International Book Publishing: An Encyclopedia*, eds. Philip Altbach and Edith Hoshino (New York, London, 1995), 538-59 (on French and German markets).

¹⁵ Barry Brailsford and Peter Ruka Te Korako, *Song of Waitaha: das Vermächtnis einer Friedenskultur in Neuseeland: Nach den Gesängen der Ältesten erzählt von Te Porohau Peter Ruka Te Korako*, trans. Winfried Altmann (Dornach: Drachen Verlag, 2010).

¹⁶ In cases where paratextual genre indications were lacking, genre assignation follows literary studies of Indigenous New Zealand literature, especially McRae, Arvidson and Heiss. Book chapters are treated as ‘anthologised material’, and non-fictional material about Indigenous New Zealand cultures and/or arts is treated as ‘culture & arts’.

¹⁷ See also endnote 14. John Thompson, *Merchants of Culture: The Publishing Business in the Twenty-First Century* (Cambridge: Plume, 2010), 107, 158-9, Gilles Colleu, *Éditeurs indépendants: de l'âge de raison vers l'offensive? L'éditeur indépendant de création, un acteur majeur de la bibliodiversité* (Paris: Alliance des éditeurs indépendants, 2006), 74-79.

¹⁸ Joan Reitz, *Dictionary for Library and Information Science* (Westport, London: Libraries Unlimited, 2005), 727, Lewis A. Coser, Charles Kadushin and Walter W. Powell, *Books: The Culture and Commerce of Publishing* (New York: Basic Books, 1982), 59-61.

¹⁹ Haag, “Indigenous Literature in European Contexts”.

²⁰ F. Auerbach, “Commonwealth Literature-Präsenz und Rezeption im deutschen Sprachraum: Zum Beispiel: Australien und Neuseeland.” in *Großbritannien und Deutschland: Festschrift für John W.P. Bourke*, ed. O. Kuhn (München: Goldmann, 1974), 436.

²¹ For a bibliography see F. Auerbach, 424-40.

²² Fedora Giordano, “North American Indians in Italian (1950–1981).” in *Indians & Europe: An Interdisciplinary Collection of Essays*, ed. C. Feest (Lincoln: University of Nebraska Press, 1999), 491-504, Hartmut Lutz, “Receptions of Indigenous Canadian Literature in Germany.” in *Reflections of Canada: The Reception of Canadian Literature in Germany*, eds. Martin Kuester and Andrea Wolff (Marburg: Universitätsbibliothek Marburg, 2000), 27-35, Haag, “Indigenous Literature in European Contexts”.

²³ Keown, *Pacific Islands Writing*, 138-41.

²⁴ Haag, “Indigenous Literature in European Contexts”.

²⁵ *Frankfurter Allgemeine Zeitung*, October 9, 2012.

²⁶ Johan Heilbron, “Responding to Globalization: The Development of Book Translations in France and the Netherlands.” in *Beyond Descriptive Translation Studies: Investigations in Homage of Gideon Toury*, eds. A. Pym, M. Shlesinger and Daniel Simeoni (Amsterdam: John Benjamins Publishing, 2008), 194-5.

²⁷ Adam Shoemaker, “Does Paper Stay Put? The Politics of Indigenous Literature in Canada and Australia.” in *Speaking Positions: Aboriginality, Gender and Ethnicity in Australian Cultural Studies*, eds. P. van Toorn and D. English (Melbourne: Department of Humanities, Victoria University of Technology, 1995), 75. A study of published Indigenous Australian autobiographies has also identified such a nexus between national events and the increase in published autobiographies (see Oliver Haag “From the Margins to the Mainstream: Towards a History of Published Indigenous Australian Autobiographies and Biographies.” in *Indigenous Biography and Autobiography*, eds. Peter Read, Frances Peters-Little, and Anna Haebich (Canberra: ANU Press, 2008), 5-28).

²⁸ All data relating to Australia are the author’s (Haag, “Indigenous Australian Literature in German”).

²⁹ I grouped the data into 5-year blocks—1980–1984, 1985–1989, 1990–1995, 1996–2001, and 2002–2007—to reduce the relative variation. By using these aggregated data, it is possible to find a close-to-significant statistical correlation between the total numbers of translations published in Australia and New Zealand (Pearson Correlation=0.808, 2-tailed significance level=0.052), and also between the means (Pearson Correlation=0.798, 2-tailed significance level=0.057).

³⁰ Oliver Haag, "Oceanic Literatures in German Translation. A Study of Indigenous Australian, New Zealand, and Pacific Literatures in German," (conference paper presented at the New Zealand Studies Association Conference, Goethe University, Frankfurt, Germany, July 2009).

³¹ For the Australian data, see Haag, "Indigenous Australian Literature in German".

³² Helen Lenskyi, *The Best Olympics Ever? Social Impacts of Sydney 2000* (Albany: State University of New York Press, 2002), 85, 216, 234, Petra Schleuning, "Australiens Rezeption in den deutschen Medien," *GAS-Newsletter*, 16 (2002), 71, 79.